

NY PUBLIC LIBRARY THE BRANCH LIBRARIES



3 3333 08929 5931

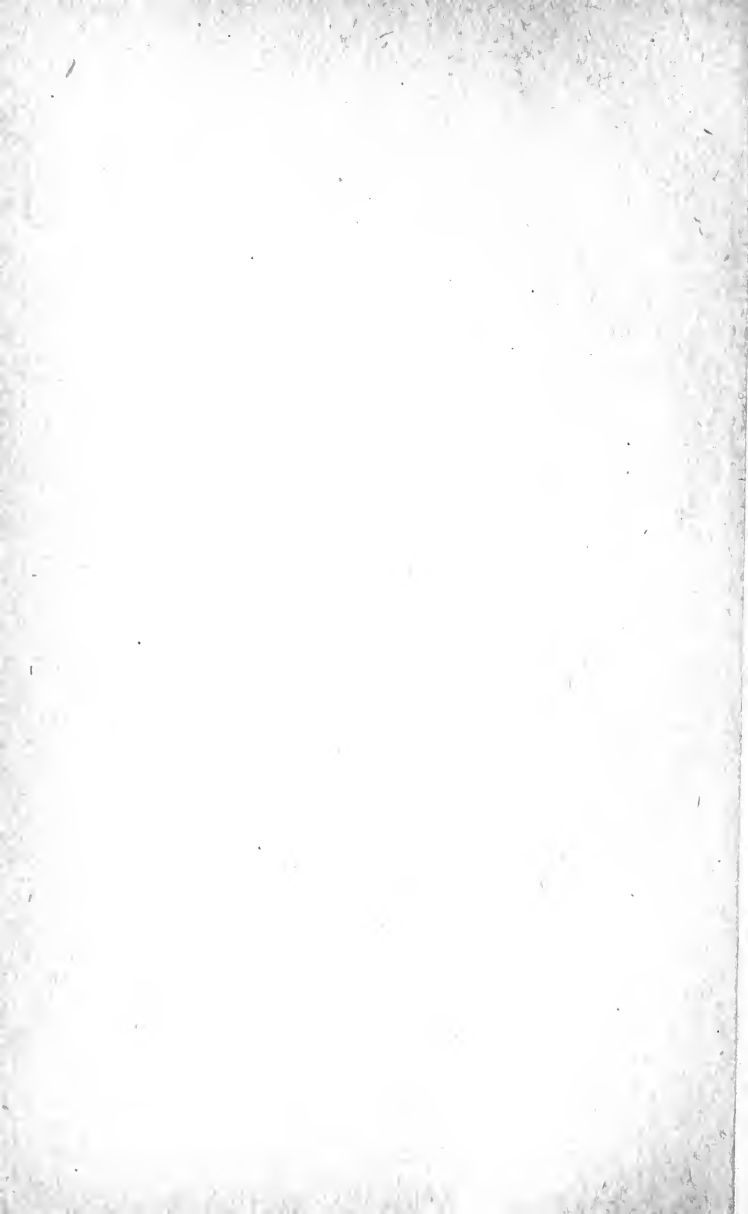
793.415

June 30, 1963

RECEIVED

~~793.3~~ Sharp 20263 Re
Morris book U.2

THE CENTRAL INTELLIGENCE AGENCY
DOCUMENTS SECTION
20 MONTGOMERY STREET
NEW YORK, N.Y. 10007
... 000000



Digitized by the Internet Archive
in 2007 with funding from
Microsoft Corporation

CT93.3

S

v. 2.

—TD.



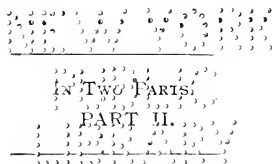
THE
MORRIS BOOK

WITH
A DESCRIPTION OF DANCES

AS PERFORMED BY
THE MORRIS-MEN

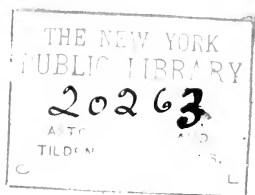
OF
ENGLAND

BY
CECIL J. SHARP
AND
HERBERT C. MACILWAINE.



LONDON:
NOVELLO AND COMPANY, LTD.

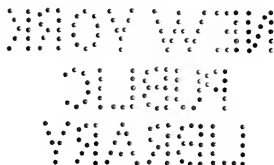
1909.



*This Book is issued in connection with "Morris Dance Tunes,"
by the same Authors.*

(Sets III. and IV., price 2/- each.)

LONDON: NOVELLO AND COMPANY, LTD.



C 793.3

S

V. 2.

PREFACE.

OUR First Morris Book was issued in the early part of 1907. As we stated therein, it was written to meet a demand which had arisen with the revival of Morris-dancing in England. Time has shown that the revival was then only in its beginnings; the demand for more dances of the same kind has steadily increased ever since; we have written this book with a view to meeting it.

Our thanks are due to Mr. H. C. Heathcote, whose kind assistance materially aided our investigations at Winster, in Derbyshire; and to Mr. T. L. Gilmour, for permission to reproduce the photograph in frontispiece, and to face p. 45.

CONTENTS

	PAGE
INTRODUCTION	5
NOTES ON MORRIS TUNES	7
THE DANCE	11
Hands	11
Steps	11
Evolutions	13
SPECIAL INSTRUCTIONS FOR VARIOUS DANCES :—	
MORRIS ON (HEY DIDDLE DIS)	15
HUNTING THE SQUIRREL (TAP AND BOW, Diagrams of Stick-tapping, &c.)	15
RODNEY (Diagrams of Stick-tapping and Steps) ...	17
NOTATION :—	
MORRIS ON (Handkerchief Dance)	18
HUNTING THE SQUIRREL (Stick Dance)	18
GETTING UPSTAIRS (Handkerchief Dance)	19
DOUBLE SET BACK (Handkerchief Dance)	20
HASTE TO THE WEDDING (Handkerchief Dance) ...	21
RODNEY (Stick Dance)	22
MORRIS JIGS :—	
Positions	23
Steps	24
DIAGRAMS AND NOTATION OF JIGS :—	
Jockie to the Fair	25
Old Mother Oxford	29
The Old Woman tossed up in a Blanket	31
Bacca Pipes Jig (Green Sleeves)	33
Bacca Pipes Jig (The Shake-up)	34
Bacca Pipes Jig (First Figure)	36
Bacca Pipes Jig (Second Figure)	38
Bacca Pipes Jig (Third Figure)	39
Bacca Pipes Jig (Fourth Figure)	41
THE PROCESSIONAL MORRIS	43

INTRODUCTION.

IN bringing this second Morris Book under public notice, it appears to us that very little is necessary by way of introduction. Our reasons for publishing a further set of Morris tunes with instructions how the dances may be performed, are obvious and sufficing; we concluded, briefly, that those who have learned the dances already published—and they are very many—would be glad to extend their knowledge. This we can now put them in the way of doing. Since the publication of Morris Book I., we have largely extended our investigations. In publishing now a further twelve dances, we are by no means exhausting our store; but with an eye upon the past, and towards the future, we judge that the present issue may be all that is necessary at the moment. Should the demand for more dances still continue and increase, we shall be in a position to meet it.

As the descriptions will show, five of the dances herein described are exactly of the same type as those (with the exception of "Morris Off") described in Morris Book I.; that is, each is danced by six performers. In these five dances, though each has its distinguishing features, yet its prevailing characteristics are common to those already noted, and will therefore be easily mastered by those to whom the peculiarities of the Morris are known.

"Morris On" and "The Processional Morris" are easily learned, and if danced rhythmically and in strict formation as described, they afford an effective method of bringing the dancers upon the stage or scene of any performance of Folk-music.

In the Morris Jigs, "Jockie to the fair," "Old Mother Oxford," "The Old Woman tossed up in a Blanket," and "Green Sleeves" (or the "Bacca-pipes Jig"), so far as the public is concerned we introduce something quite fresh, if ancient; and if our experience is to serve as any guide, we are giving here something that will arouse a lively interest. In these the lilt of the music, the character of the steps and hand-movements will be recognised at once as typical in their straightforwardness of all true Morris-dancing. The jigs give individual dancers an opportunity for the practice of steps and movements; moreover, they encourage a friendly rivalry in execution which makes for efficiency and liveliness.

In our Morris Book, Part I., we said in describing the Morris that it was " . . . essentially a manifestation of vigour rather than of grace." This, and other similar remarks of ours in the description of the dance, while they are strictly correct have in some instances been given a somewhat too-liberal interpretation. Here and there we have noticed in the would-be Morris-dancer a tendency to be over-strenuous, to adopt, upon occasion, even a hoydenish manner of execution. These are utterly alien to the true spirit of the dance; for although it is characterized by forcefulness, strength, and even a certain abandonment, it is at the same time and always an exposition of high spirits under perfect control. When he is dancing, the true Morris-man is serious of countenance, yet gay of heart; vigorous, yet restrained; a strong man rejoicing in his strength, yet graceful, controlled, and perfectly dignified withal.

NOTES ON MORRIS TUNES.

HUNTING THE SQUIRREL.

This tune is quite different from "Hunt the squirrel" in Playford's *Dancing Master* (15th ed., 1713). Its curious title refers to the ancient custom of stoning the squirrels on Good Friday, a practice which is still observed in Somerset, where it is called "hunting Judas," and in Derbyshire, where it is called "lulling," and elsewhere (see *Folk-Lore*, Vol. XIV., p. 185, and Vol. XIX., p. 41). The ascending passage of four quavers connecting tonic and dominant, which is the chief feature of the tune, is one of the most characteristic melodic figures of English folk-music (see *English Folk-Song*, p. 84).

RODNEY.

There is a faint likeness between this air and the Irish folk-tune "Rodney's Glory" (see *The Petrie Collection of Ancient Irish Music*, Nos. 406 & 407). Our Morris tune does not, however, appear to have anything in common with the eighteenth century popular song "To Rodney we will go" which, as Mr. Kidson has pointed out, is a version of "Moll Roone." The air may, of course, have been named after the Morris fool who, as we have already stated, was sometimes known as "Rodney."

JOCKIE TO THE FAIR.

This air is widely known amongst Morris dancers and, as a song, is still popular amongst folk-singers. It may not be a genuine folk-tune, but a "composed" tune of the eighteenth century. As a song it has been in print since 1780.

OLD WOMAN TOSSED UP IN A BLANKET.

This is a variant of the celebrated "Lilliburlero" sometimes, though we believe incorrectly, attributed to Henry Purcell. "The old woman tossed up in a blanket," or "basket," is a well-known nursery song, and is printed in Rimbault's *Nursery Rhymes*, in Miss Mason's collection, and elsewhere.

GREEN SLEEVES.

This tune is a great favourite with all Morris dancers, and is always associated with the "bacca pipes" jig. A mistake leading to the breaking of one of the pipes was, according to custom, penalized by the payment of the fine of a shilling, which was expended in the purchase of refreshment for the company. At Stow-in-the-Wold we were told that during the performance of this jig the fool used to run round amongst the spectators singing the following words :

Green sleeves and yellow leaves,
Boys and girls they work apace ;
They earn some money to buy some lace
To lace the lady's green sleeves.

"Green Sleeves" is one of the few English folk-airs that got into print in very early days. It was a well known and popular song in the days of Elizabeth. Chappell cites the version in William Ballet's *Lute-Book* as the oldest printed copy. The words were re-written about the same period, the original verses being rather coarse (see *Herd's Manuscripts*, ed. by Hans Hecht, p. 177).

We have taken down several variants of this air, four of which we have used in the four figures of the dance. It is worthy of remark that the seventh note of the scale in every one of our versions is flattened ; whereas in all the printed copies that we have seen, in Chappell and elsewhere, the seventh is sharpened. This is a good example of the way in which folk-tunes have, in the past, suffered at the hands of musicians.

"Green Sleeves" is the parent tune of many well-known airs, *e.g.*, "I saw three ships come sailing in," "Dame get up and bake your pies," "O shepherd, O shepherd, will you come home," &c. The second strain of the air is almost identical with that of "The Rigs o' Marlow," and it is also the basis of "There's nae luck about the house."

THE PROCESSIONAL MORRIS.

This is a variant of "Morris Off" and of the "Helston Furry Dance" (see *Songs of the West*, No. 24). A similar air is, or was, used for the Morris dance at Tideswell and Taddington in Derbyshire, and at Belvoir Castle in Rutland. At Winster, where this dance was noted, the following words are often sung to the tune :

This is it, and that is it,
And this is morris dancing.
The piper fell and broke his neck
And said it was a chancer (*i.e.*, an accident).

THE DANCE.

HANDS.

In all the descriptive diagrams which follow there will be found the words "up," "down," or "circle," to indicate movements of the hands. On beats where "up" is found, the hands should be thrown up, about level with the face; on "down," hands should be lowered to the sides. On "circle," the hands, being already up, are waved in a circle, beginning inward—that is, by bringing them in a curve, first towards the face, then away from it and outward.

STEPS.

When symbols are used to describe steps in the following dances, they will be used in accordance with the descriptions, diagrams and numbering of steps as given in Morris Book I. To the latter, all who are not already familiar with the Morris steps are necessarily referred.

THE CROSS-STEP.

In four-bar evolutions, the Cross-step is used in bars 3 and 4; in eight-bar evolutions it is used twice, in bars 3 and 4, 7 and 8. The notation-marks of the Cross-step are as follows:—

Right foot on ground	...	...	...	...	...	r.
Left foot on ground	...	...	...	...	...	l.
Hop on right	...	...	...	...	...	h.r.
Hop on left	...	...	...	...	...	h.l.
Right foot behind...	...	...	...	...	...	r.b.
Feet apart ...	...	...	...	...	...	f.a.
Left foot behind	...	...	...	...	...	l.b.
Jump with feet together	...	...	...	...	...	f.t.

right foot is in front the body naturally makes a quarter-turn to leftward, and when the left foot is in front a quarter-turn to the right; *on no account must the quarter-turn be exceeded.*

HANDS. Down up down up down up



STEPS. Side-step, l.b. . . . r.b. . . . l.b. . . .
 ,, r. l. r. h.r. l. r. l. h.l. r. l. r. h.r.

In 4-time music the steps are the same, the feet stepping regularly, according to the rhythm, on beats 1, 2, 3, and 4.

In the notation of the dances, where this step occurs, it will be marked, simply, "Side-step, l.b.," &c.

EVOLUTIONS.

THE SHAKE-UP.

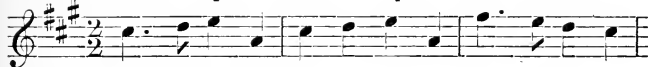
In dancing the Shake-up, all remain in position, moving neither forwards nor backwards.

There are three forms of this evolution.

SHAKE-UP I.

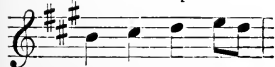
DIAGRAM.

BEATS 1 2 3 4 1 2 3 4 1 2 3 4
 HANDS down up down up circle circle



STEPS r. l. r. h.r. l. r. jump r. l.

1 2 3 4
 down up



r. l. r. h.r.

SHAKE-UP II.

DIAGRAM.

HANDS. Down up down up

STEPS. Side-step, l.b. . . Side-step, r.b. . .

circle circle circle up

Cross-step

Shake-up II. is danced in two Formations. In the first, all make a left turn. This sets even numbers with their

backs to odd numbers, thus: $\begin{matrix} \wedge & \wedge & \wedge \\ 2 & 4 & 6 \end{matrix}$ that is, with left $\begin{matrix} \wedge & \wedge & \wedge \\ 1 & 3 & 5 \end{matrix}$

shoulders towards the audience.

This is called in the Notation: "Shake-up II., Left Turn."

It is also danced in Front Formation.

This is called in the Notation: "Shake-up II., Front."

SHAKE-UP III.

HANDS. Down up down up down up

STEPS. Side-step, l.b. . . side-step, r.b. . . side-step, l.b. . .

down up circle circle down up

L R Ju. R L R L R h.r.


Half-Chain . . .

In bar 6, dancers break Front Formation, and each turns in the direction to be taken in Half-chain (Cross-step), which follows.

SPECIAL INSTRUCTIONS FOR VARIOUS DANCES.

MORRIS ON (HEY DIDDLE DIS).

To this tune the performers enter upon the stage, or other place of performance, and form up, while dancing, in pre-arranged order. For this purpose they should be marshalled outside by the leader, in column, those whose station is to be furthest from the point or points of entrance being in the lead. When the music starts, all dance on at 6/8 step, swinging hands, to position as arranged; having reached it, each dances in position until the entire company is in place. The leader then calls "All in"; the musician stops at the

next close in the music  using the final and more formal cadence, if so inclined. On the last beat of the music, all the dancers jump together, throw up the hands and give the Call. In Morris On, all dancers should carry handkerchiefs.

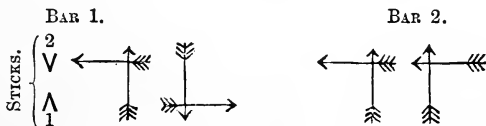
HUNTING THE SQUIRREL (STICK DANCE).

TAP AND BOW.

Two bars' tapping, as follows:—

DIAGRAM.

B. 1



Then two bars' bowing, as follows:—

HANDS IN BOWING.

In first bar all swing right hand (holding stick) behind and as far as possible above the body; in second bar, all swing right hand forward to position again, odd numbers tapping on last half-bar, as in third pair of arrows of figure in diagram.

BODY AND STEPS IN BOWING.

As the right hand is swung back, pairs bow low and gracefully to each other, moving very slightly backward; as right hands swing forward, pairs come upright to position ready for tapping. In tapping, the foot comes forward as in usual Morris step; but in bowing, the foot is raised backward about as high as in forward step. In the following diagram, showing the above movements to B music, these signs will be used:—

STICK-TAPPING.

Right hand backward	...	...	...	...	...	h.b.
Right hand forward	...	...	...	...	...	h.f.
Right foot forward	...	...	...	...	...	r.f.
Left foot forward	...	...	...	...	...	l.f.
Right foot behind	...	...	...	...	...	r.b.
Left foot behind	...	...	...	...	...	l.b.
Swing left foot forward, set toe on ground	...	...	...	...	...	s.l.f.
Drop left heel, swing right foot forward	...	...	...	...	...	d.h.

DIAGRAM.

BEATS	1	2	3	4	1	2	3	4
STICKS	X		X		X		X	

HANDS								
STEPS	r.f.	.	.	l.f.	.	.	l.f.	.
	1	2	3	4	1	2	3	4

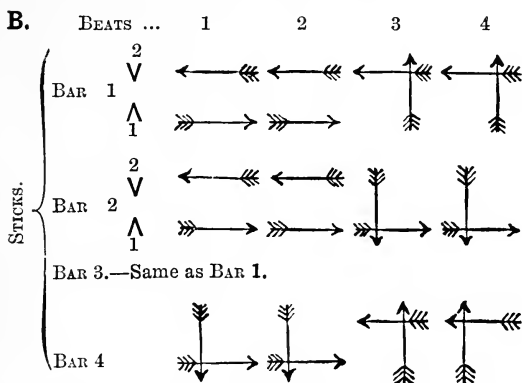
BOWING	STICKS	X
--------	---	---	---	---	---	---	--------	---

HANDS	h.b.	.	.	.	h.f.	.	.	.
STEPS	r.b.	.	.	l.b.	s.l.f.	.	.	d.h.

In the repetition of the above four bars, movements of feet will be reversed—that is to say, left foot goes forward instead of right.

RODNEY (STICK DANCE).

DIAGRAM OF STICK-TAPPING.



The following diagram shows steps and stick-tapping as they go with the music :

DIAGRAM.



In the second four bars of B music, the above steps and stick-tapping are repeated.

DOUBLE SET-BACK AND HASTE TO THE WEDDING.

In these dances it will be seen that Chain, Cross-over, &c., are danced twice, to sixteen bars of music. This is the correct and traditional manner; but if it should be found too fatiguing, the figures may be halved by dancing Chain, &c., only once, in which case, of course, only eight bars of music will be played.

NOTATION

MORRIS ON (HANDKERCHIEF DANCE).

MUSIC.	MOVEMENTS.	FORMATION.
<i>Ad lib.</i>	<i>See p. 15.</i>	<i>See p. 15.</i>

HUNTING THE SQUIRREL (STICK DANCE).

MUSIC.	MOVEMENTS.	FORMATION.
Once to your- self.	None.	Column.
A. 1	Down-and-back, twice (no turn, Cross-step).	Col. to Front.
B. 1	Tap and bow (<i>See p. 15.</i>) Tap and bow.	Front. "
A. 1	Chain (Cross-step).	Column.
B. 1	Tap and bow. Tap and bow.	Front. "
A. 1	Cross-over (Cross-step).	"
B. 1	Tap and bow. Tap and bow.	" "
A. 1	Back-to-back (Cross-step).	"
B. 1	Tap and bow. Tap and bow.	" "
A. 2	Whole Chain (Cross-step).	Column.
	ALL IN.	"

GETTING UPSTAIRS (HANDKERCHIEF DANCE).

MUSIC.	MOVEMENTS.	FORMATION.
Once to your- self	None.	Column.
A. 1	Down-and-back (Cross-step). Up-and-back (Cross-step).	" Col. to Front.
B. 1	Shake-up I. (<i>See</i> p. 13). Half-chain (Cross-step). Shake-up I. Half-chain (completing Chain, Cross-step).	Front. Column. Front. Column.
A. 1	Cross-over (Cross-step).	Front.
B. 1	As previously in B. 1	Col. and Front.
A. 2	Back-to-back (Cross-step).	Front.
B. 2	As previously in B 1 ; but at end of final Half-chain, form Ring, and Call.	Col. and Front.
	ALL IN.	Ring.

DOUBLE SET BACK (HANDKERCHIEF DANCE).

MUSIC.	MOVEMENTS.	FORMATION.
Once to yourself. (8, not 4 bars, as usual.)	None.	Column.
A. 1	Down-and-back (twice, Cross-step). Up-and-back (twice, Cross-step).	" Col. to Left Turn.
B. 1	Shake-up II. (<i>See</i> p. 14).	Left Turn.
A. 1	Chain (twice, Cross-step).	Column.
B. 1	Shake-up II.	Front.
A. 1	Cross-over (twice, Cross-step).	"
B. 1	Shake-up II.	"
A. 1	Back-to-back (twice, Cross-step).	"
B. 1	Shake-up II.	"
A. 2	Chain (twice, Cross-step).	Column.
	Form Ring, and Call.	Ring.
	ALL IN.	

HASTE TO THE WEDDING (HANDKERCHIEF DANCE).

MUSIC.	MOVEMENTS.	FORMATION.
Once to yourself. (8, not 4 bars, as usual.)	None.	Column.
A.	Down-and-back (twice, Cross-step). Up-and-back (twice).	Column. Col. to Front.
B.	Shake-up III. (six bars, <i>See</i> p. 14). Half-chain (two bars, Cross-step). Shake-up III. (six bars). Half-chain (two bars, Cross-step).	Front. Column. Front. Column.
A.	Chain (twice, Cross-step).	Column.
B.	As previously in B.	Col. and Front.
A.	Cross-over (twice, Cross-step).	Front.
B.	As previously in B.	Col. and Front.
A.	Back-to-back (twice, Cross-step).	Front.
B.	As previously in B.; but at end of final Half-chain, form Ring and Call.	Col. and Front. Ring.
	ALL IN.	

RODNEY (STICK DANCE).

NOTATION.

MUSIC.	MOVEMENTS.	FORMATION.
Once to your- self.	None.	Column.
A. 1	Down-and-back twice (no turn, Cross-step)	Col. to Front.
B. 1	Tap twice (<i>See</i> p. 17).	Front.
A. 1	Chain (Cross-step).	Column.
B. 1	Tap twice.	Front.
A. 1	Cross-over (Cross-step).	"
B. 1	Tap twice.	"
A. 1	Back-to-back (Cross-step).	"
B. 1	Tap-twice.	"
A. 2	Chain (Cross-step).	Column.
	ALL IN.	"

MORRIS JIGS.

The remarks made in the concluding paragraph of the Introduction apply with especial force to the performance of the solo Jigs.

In all the following Jigs, except the Bacca-pipes, a handkerchief should be held, by one corner or by all four corners according to fancy, in each hand.

For the sake of clearness, a complete diagram of each jig is given, in which every step and hand movement throughout the dance is shown.

POSITIONS.

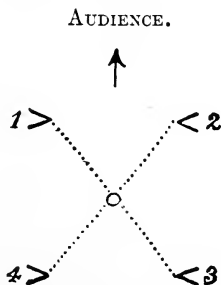
The Jigs—"Jockie to the Fair," "The Old Woman tossed up in a Blanket," and "Old Mother Oxford," may be danced by one, two, three or four dancers at once.

If danced by one, the music, A, B and C, will be played straight through without repeats.

If danced by two, the second dancer simply repeats the steps and figures after the first, so that each section of the music, A, B and C will be repeated. They stand abreast, facing the audience.

If danced by three, all stand abreast, facing audience; the centre one dances the figure first, and the other two repeat the figure together. Each section of the music, A, B and C, will be repeated.

When four dance, they stand thus :



Nos. 1 and 3 dance to centre (o) and back to position; Nos. 2 and 4 repeat figure immediately after 1 and 3. In this case also, each section of the music, A, B and C will be played twice.

Every dancer in these jigs, both in A, B and C movements, dances gradually forward, roughly six feet, remains there until the steps r.b., l.b., &c., begin. During these steps the dancer moves backwards to position, which should be reached on the last step. It should be remembered that the Morris Jig is essentially a solo dance, and is most effective when performed by a single dancer, or at most by two.

STEPS.

Unless otherwise instructed, the dancer will, in performing these jigs, dance the Morris step, and Capers, as described in Morris Book I.

DIAGRAMS AND NOTATION OF JIGS.

JOCKIE TO THE FAIR.

A.

DIAGRAM.

HANDS . . down up down up

STEPS . . r. l. r. h.r. l. r. l. h.l.

down up down up

r. l. r. h.r. l. r. l. h.l.

down up down up

r. l. r. h.r. l. r. l. h.l.

circle circle circle up

r.b. f.a. l.b. f.a. r.b. f.a. f.t.

B. SIDE-STEP (1st time).

HANDS . . circle circle circle circle

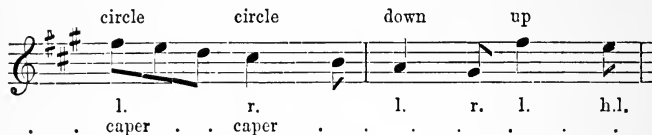
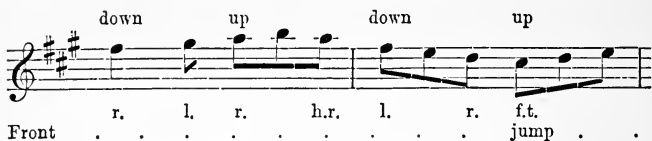
STEPS . . r. l. r. l. r. l. r. h.r.

Quarter turn left.

circle circle circle circle

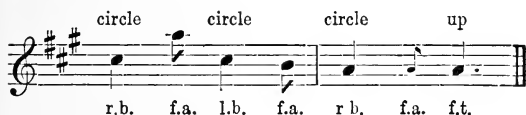
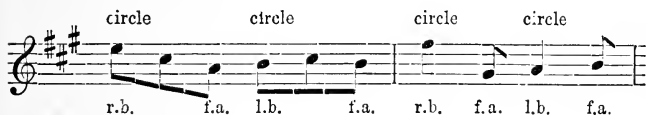
l. r. l. r. l. r. l. h.l.

Quarter turn right. Turn to front



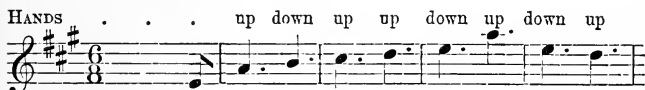
B. SIDE-STEP (2nd and 3rd times).





3rd time, }
to finish } caper caper caper caper
dance. }

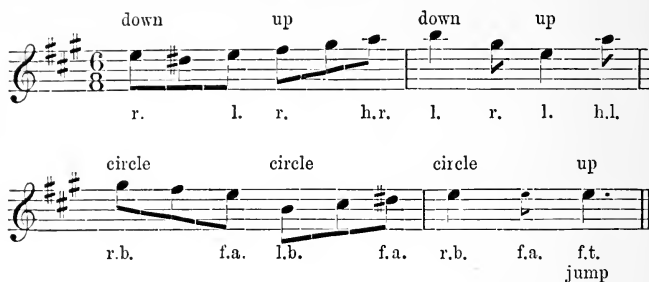
C (1st and 2nd times). CAPERS.



STEPS . . . l. r. l. r. l. r. l. r.

(See instructions p. 24). caper l.u. caper caper r.u. caper caper caper





On second beat of bar 1 of C music, it must be noted that, while right foot is on the ground, the left is thrown backward, and at the same time the body is bowed forward and well down. This is the meaning of the sign "l.u." On beat 1 of bar 3, while left foot is on the ground, the right foot is swung backward, and the body bowed forward as before. This is marked "r.u."

NOTATION OF JOCKIE TO THE FAIR.

MUSIC.	MOVEMENT.
Once to your- self.	None.
A1.	As in diagram.
B1.	Side-step.
C1.	Capers.
B1. (repeat).	Side-step.
C1. (repeat).	Capers.
B2.	Side-step (Call).

OLD MOTHER OXFORD.

A. DIAGRAM.

HANDS . down up down up down up

STEPS . r. l. r. h.r. l. r. l. h.l. r. l. r. h.r.

down up down up down up

l. r. l. h.l. r. l. r. h.r. l. r. l. h.l.

circle circle circle up

r.b. f.a. l.b. f.a. r.b. f.a. f.t.

B SIDE-STEP (1st, 2nd and 3rd times).

HANDS . Circle circle circle circle circle circle

STEPS . r. l. r. l. r. l. r. h.r. l. r. l. r.

Quarter turn left . . Quarter turn right . .

circle circle down up down up

l. r. l. h.l. r. l. r. h.r. l. r. l. h.l.

Turn to front

circle circle circle up

r.b. f.a. l.b. f.a. r.b. f.a. f.t.

THE OLD WOMAN TOSSED UP IN A BLANKET.

A. DIAGRAM.

HANDS . . down up down up

STEPS . . r. l. r. h.r. l. r. l. h.l.

circle circle circle up

r.b. f.a. l.b. f.a. r.b. f.a. f.t.

B (SIDE-STEP) 1st, 2nd and 3rd times.

HANDS . . circle circle circle circle

STEPS . . r. l. r. l. r. l. r. h.r.

Quarter turn left . . . Quarter

circle circle circle circle

l. r. l. r. l. r. l. h.l.

turn right. . . Turn to

down up down up

r. l. r. h.r. l. r. l. h.l.

Front . . .

circle circle circle up

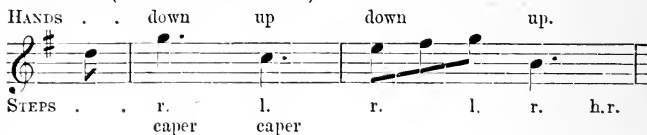
r.b. f.a. l.b. f.a. r.b. f.a. f.t.

C (1st time). CAPERS.

HANDS . . down up down up

STEPS . . r. l. r. l. r. h.r.

caper caper.

**C CAPERS (2nd and 3rd times).****NOTATION.**

MUSIC.	MOVEMENT.
Once to your- self	None.
A1.	As in diagram.
B1.	Side-step.
C1.	Capers.
B2.	Side-step.
C2.	Capers.
B2. (repeat).	Side-step.
C2. (repeat).	Capers (call).

ALL IN.

BACCA PIPES (GREEN SLEEVES).

This is traditionally a solo Jig; it may however be danced simultaneously by two or more performers.

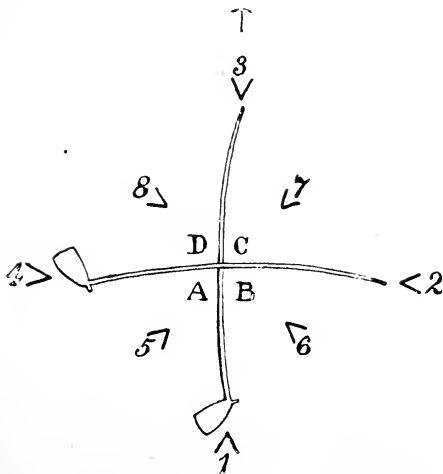
As will be seen by the music, the tune of "Green Sleeves" has been set in four different ways. These are all variants of the same tune. For those who may prefer to play one tune only for this Jig, any one of the four variants given may be used throughout; remembering only that in the 4th figure, the second section (B) must always be repeated.

In this Jig, there are no prescribed movements for the hands.

Two churchwarden pipes are laid crosswise on the ground, as in the following illustration:

ILLUSTRATION I.

AUDIENCE.



The angles (Λ) signify position of dancer; the apex points as the dancer's face is turned.

The dance consists of four distinct and separate figures; each figure consists of four parts, and each part of two evolutions, viz., the Heel-and-toe, and the Dance-round. The latter is the same in all four figures; the Heel-and-toe varies.

Each figure of the dance begins with the "Shake-up" (to A music), which is done as follows:

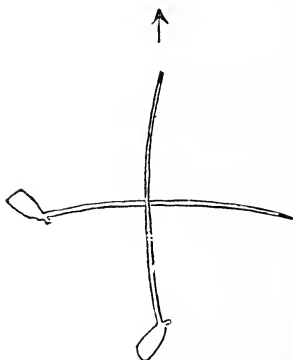
THE SHAKE-UP.

The dancer stands beside the pipes thus:

ILLUSTRATION II.

AUDIENCE.

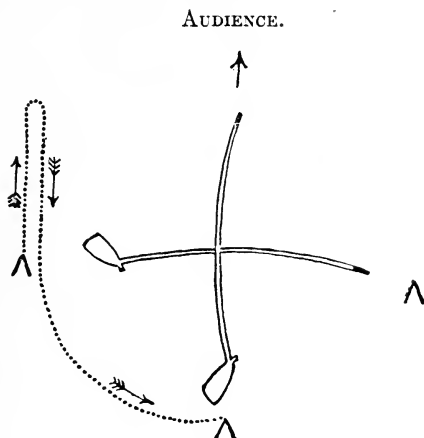
Λ
DANCER.



After Once to Yourself, the dancer moves forward four bars, a little beyond the pipes, as in the following illustration;

back again two bars, then to right, so as to finish in position, facing audience throughout, thus :

ILLUSTRATION III.



During this evolution the steps are as follows :

DIRECTION.	Forward	.	.	.	.	.	.	.	.
STEPS.	r.	h.r.	l.	h.l.	r.	h.r.	l.	h.l.	
	Back	.	.	.	.	.	Right, to Position		
	r.	h.r.	l.	h.l.	r.b.	f.a.	l.b.	f.t.	

Except in the last two bars, the free foot is thrown forward, as in the ordinary Morris step.

Position 1 and stopping at Position 2. This is the *Dance Round*, and is done as follows :

A. **DIAGRAM OF DANCE ROUND.**

STEPS. r. h.r. l. h.l. r. h.r. l. h.l.

 r. h.r. l. h.l. r. h.r. l. h.l.

After the *Dance Round*, Heel-and-toe is repeated, dancer standing at Position 2, stepping as before, but setting heel and toe in corresponding spaces—that is, first bar, toe in C instead of B; in second bar, heel in B instead of A, and so forth.

Dance Round as before, take Position 3, and repeat, toe and heel in corresponding spaces—toe in D, heel in C, &c.

Dance Round, take Position 4 and repeat First Figure, toe in A, heel in D, &c.

Dance Round to Position 4 and stop, facing audience.

NOTATION OF FIRST FIGURE.

MUSIC.	MOVEMENTS.
Once to your- self.	None.
A1.	Shake-up.
B1.	Heel-and-toe, Position 1.
A1.	Dance Round.
B1.	Dance at Position 2.
A1.	Dance Round.
B1.	Dance at Position 3.
A1.	Dance Round.
B1.	Dance at Position 4.
A2.	Dance Round. Stop at Position 4, facing audience.

Each figure must be danced without pause. A brief halt, to let the dancer take breath, may be made before commencing the next Figure.

SECOND FIGURE.

Shake-up as before.

Take Position 5, and dance Heel-and-toe, across pipes, as follows :

DIAGRAM OF HEEL-AND-TOE (SECOND FIGURE).

B.

FEET. { Right T.B. Left h. h. H.D. h. h. T.B. h. h. H.D. h. h. T.B. h. h. } f.a. f.t.

Then *Dance Round*, take Position 5 again, and repeat Heel-and-toe movement, but set heel and toe in opposite spaces, thus : First bar, right toe in D, second bar, heel in B, and so on.

Dance Round, take Position 6 and repeat Heel-and-toe, setting toe in C, first bar, and heel in A, second bar, and so on.

Dance Round, take Position 6 again, and repeat Heel-and-toe, setting toe in A, first bar; heel in C, second bar, and so on.

Dance Round to Position 4 and stop, facing audience.

NOTATION OF SECOND FIGURE.

MUSIC.	MOVEMENTS.
Once to your- self.	None.
A1.	Shake-up.
B1.	Heel-and-toe at Position 5.
A1.	Dance Round.
B1.	Heel-and-toe at Position 5.
A1.	Dance Round.
B1.	Heel-and-toe at Position 6.
A1.	Dance Round.
B1.	Heel-and-toe at Position 6.
A2.	Dance Round. Stop at Position 4, facing audience.

THIRD FIGURE.

Shake-up as before.

Take Position 1, and dance Heel-and-toe as follows :

DIAGRAM OF HEEL-AND-TOE (THIRD FIGURE).

B.

The diagram shows three staves of music in G major (one sharp) and 6/8 time. The first staff contains 8 measures of music. The second staff contains 8 measures. The third staff contains 4 measures. Below the staves, footwork labels are provided for each measure. The first staff's labels are: Right T.A. h.A. Left T.B. h.B. T.A. h.A. The second staff's labels are: T.B. h.B. T.A. h.A. T.B. h.B. The third staff's labels are: T.A. h.A. } f.a. f.t.

In this, the feet are set alternately, right and left, in spaces A and B. While the right hops, on second beat of bar 1, the left is swung round in front of right, ready to alight in B. This crossing of the feet is continued throughout the Heel-and-toe. The feet should step, roughly, where 5, 6, &c., are placed in Ill. 1.

Dance Round, take Position 2 and repeat Heel-and-toe, beginning right in B, first bar, left in C, second bar, and so on.

Dance Round, take Position 3 and repeat Heel-and-toe, beginning right in C, first bar, left in D, second bar, and so on.

Dance Round, take Position 4 and repeat Heel-and-toe, beginning right in D, first bar, left in A, second bar, and so on.

Dance Round to Position 4, and stop, facing audience.

NOTATION OF THIRD FIGURE.

MUSIC.	MOVEMENTS.
Once to yourself.	None.
A1.	Shake-up.
B1.	Heel-and-toe at Position 1.
A1.	Dance Round.
B1.	Heel-and-toe at Position 2.
A1.	Dance Round.
B1.	Heel-and-toe at Position 3.
A1.	Dance Round.
B1.	Heel-and-toe at Position 4.
A2.	Dance Round to Position 4, and stop, facing audience.

FOURTH FIGURE.

Shake-up as before.

Take Position 5, and dance across pipes as follows:—

B1. DIAGRAM OF FOURTH FIGURE.

FEET. { Right . h. lift T.D. T.A. h. lift
Left . T.B. T.A. h. lift T.B. T.A.

T.D. T.A. h. lift H.C. T.A.
h. lift H.C. T.A. h. lift

B2.

h. lift H.C. T.A. h. lift
H.C. T.A. h. lift T.B. T.A.

T.D. T.A. h. lift T.D. T.A.
h. lift T.B. T.A. h. lift

h. lift H.C. T.A. h. lift
H.C. T.A. h. lift H.C. T.A. } f.a. f.t.

[In the above diagram, where a sign is underlined thus (h), it means that the foot thus marked is to carry the weight of the body.]

In this, the longest Figure, B music is played twice. The word "lift," not hitherto used, has been employed here as best describing the movements of the feet. In the first bar, first beat, left toe is crossed to B, while the right hops; on second beat, left toe is drawn back to A, and takes the weight of the body; at the same time, the right is lifted clear

and swung over, the toe alighting in D on first beat of second bar. In this Figure, the two feet are never in the same space at once, as will be noticed when the dance is mastered. The rhythm of the movements in second four bars is the same as in first four, except that the heel is used instead of the toe.

Dance Round, take Position 6, and repeat Heel-and-toe but set left toe in C, first beat of bar 1, and right toe in A, first beat of second bar; the heel this time goes in D.

Dance Round, take position 7; repeat Heel-and-toe, beginning left toe in D, right in B; heel in A.

Dance Round, take Position 8; repeat Heel-and-toe, beginning left toe in A, right in C; heel in B.

Dance Round to Position 4, and stop, facing audience.

NOTATION OF FOURTH FIGURE.

MUSIC.	MOVEMENTS.
Once to yourself.	None.
A1.	Shake-up.
B1 and B2.	Heel-and-toe at Position 5.
A1.	Dance Round.
B1 and B2.	Heel-and-toe at Position 6.
A1.	Dance Round.
B1 and B2.	Heel-and-toe at Position 7.
A1.	Dance Round.
B1 and B2.	Heel-and-toe at Position 8.
A2.	Dance Round, stop at Position 4, facing audience.

It is quite in accordance with tradition for the dancer, if he be so minded, to double both the Dance-round and the Heel-and-toe sections in all the figures; in this case the musician must be instructed to repeat **A** and **B** music. We have seen the sections sometimes doubled in this way by the dancer from whom we noted the Bacca-pipes.



THE PROCESSIONAL MORRIS.

This we found at Winster, in Derbyshire, and it is executed as follows. The dancers muster at an appointed place, and when ready to begin, they form up and set out—a detailed description of step and evolutions follows later. They then move smartly off to whatsoever place has been selected for opening the performance. Being arrived there, and still keeping up the Processional step and movements, they take position for the first dance, and set about it without pause, the musician striking into the dance-tune when the dancers are ready. Every dancer holds a white handkerchief in each hand; the effect of these, all swung and thrown up together, is a notable feature of the dance (*see illustration opposite*).

The dance as we saw it performed was accompanied by a King and Queen, a Fool, a Witch, and of course a musician, who on this occasion played an accordion. Additional characters to this or any other dance are settled according to local taste and custom. Upon these and other supernumerary characters accompanying the Morris dance we hope to enlarge on a future occasion, when further research shall have enabled us to treat the subject more exhaustively.

As will be seen from the description which follows, the Procession, as to step, formation and execution, is a very simple matter. It is also, as a single experiment will show, effective; and like every other genuine evolution of the Morris, has a certain breadth and dignity.

Although the Procession, naturally, cannot always, or even frequently, be used in this, the traditional manner, we have thought well to embody it here, because by simple adaptation

it can be made a most effective preliminary to a Morris-dancing, or indeed to a display of any national songs or dances. If it be in a hall, let the dancers be kept out of sight until the audience assembles; then if there be room enough let the performers dance in Procession down the middle of the hall and so far as possible keep up the step while they ascend to, and muster upon, the platform. If it be in the open, let them wind upon the scene in the most striking way possible according to the conditions.

TO DANCE THE PROCESSION.

The dancers form up in Column, thus:—

Λ	Λ
1	2
Λ	Λ
3	4
Λ	Λ
5	6
Λ	Λ
7	8
&c.	&c.

The distance of each dancer from the next, whether across or in line (1 and 2, 1 and 3, 2 and 4, &c.), should be about the same as when position is taken for a Stick Dance—that is, so that extended hands should overlap in line or across. The step throughout is the $\frac{4}{3}$ step; except that the hop is a very gentle one—see description of Morris Off, in Morris Book I.



The column gradually moves forward in the following manner:—

In bars 1 to 4, of A music, all step diagonally across (see illustration opposite), each one taking position in the opposite rank, odd numbers passing in front of even numbers, thus:—

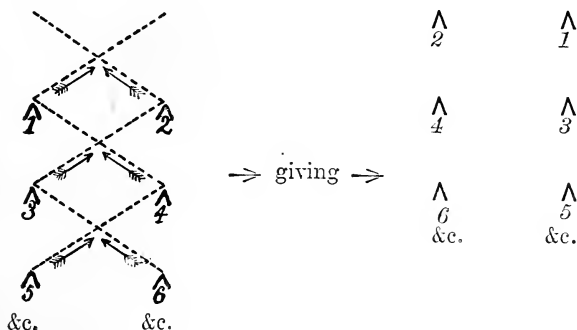


DIAGRAM.

HANDS. up

STEPS. r. l. r. h.r. l. r. l. h.l. r. l. r. h.r. l. r. Ju. &c.

At half-bar in the fourth bar, a slight jump is made, and the hands are thrown above the head. As the throwing up of the hands must be done while the dancers are in double line and all facing one way (*i.e.*, in Column) they must see to it that the crossing is completed and the dressing of the lines made perfect.

In bars 5 to 8, all re-change places as in first four bars; but now even numbers pass in front of odd numbers. Thus, those forming left line of column, whether odd or even, always pass in front of those forming right line: to keep this in mind will save confusion as to places in passing.

In B music the movements are precisely as in A, thus the whole dance consists in the crossing and recrossing, which is repeated every eight bars throughout the Procession.

The lines work in pairs, odd and even; therefore the Procession may be danced by any number so long as it is an even one.

The Procession will end at close of A or B, on a signal, or the call of All In, by the leader.

The leader sets the pace and the angle at which the dancers cross and recross, and all the others must strive individually to keep perfect the formation as thus prescribed. What has been found upon experience to be true of all Morris-dancing, is pre-eminently true of the Processional: it depends for its beauty upon the ease, smartness and precision of its drill.

NOTATION OF PROCESSIONAL MORRIS.

MUSIC.	MOVEMENTS.	FORMATION
Once to yourself. (4 bars).	None.	Column.
A (1st 4 bars).	All move forward at $\frac{4}{3}$ step, diagonally, odd numbers to rightward, evens to leftward, and change sides; odds pass in front of evens. All throw up hands and jump, on half-bar of bar 4.	Column.
(2nd 4 bars).	All recross, evens to rightward, odds to leftward; even numbers now pass in front of odds. All throw up hands and jump, on half-bar of bar 8.	Column.
B	Precisely as in A.	Column.
A.B. <i>ad lib.</i>	Continue as before, until call or signal by leader; finish on half-bar of last bar in A or B.	Column.

